ORATORI quatuor accidunt

Inventio. i.e. Argumenta invenire.
Dispositio. i.e. Inventa disponere.
Ornatus i.e. Disposita ornare.
Pronunciatio. i.e. Ornata pronunciare.

ARS RHETORICA;

OR,

A COMPENDIUM OF RHETORIC.

----- δει τον ἀγαθον ποιητην τε και ῥητορα μιμητικον εἰναι των πραγμαἰων, ὑπερ ὡν ἀν τας λογας ἐκφερῃ, μη μονον κατα την ἐκλογην των ὀνομαἰων, αλλα και καἰα την συνθεσιν.

DION. HALICAR.

CHESTER:

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TO THE

YOUNG GENTLEMEN OF THE KING'S-SCHOOL,

CHESTER.

MY YOUNG FRIENDS,

I Preſent you with this little Collection of Rhetorical Examples for the purpoſe of introducing among you the rudiments of Taſte, rather than a knowlege of what is commonly called Rhetoric. It has wittily been ſaid, that the learning of a Rhetorician conſiſts in the naming of his tools. The many names of difficult etymology, which he annexes to every trifling variety of language, have warranted the cenſure. It is not my wiſh to encumber your memories with them. A diſcernment of what is elegant or animated in the authors whom you read, though it cannot be entirely given you, may be improved by a familiarity with paſſages of that deſcription. Impreſs theſe upon your

your minds, and imitate them in your compoſitions. It will be a ſtudy as pleaſing, as it will be uſeful. But never let ornament ſupply the place of thought, or forms of art exclude natural expreſſion; for Tropes and Figures will avail but little, where good ſenſe and genuine feelings are either wanting, or are perverted.

T. B.

dat. propriæ similem translata. Metaphora vocem

ARS RHETORICA.

RHETORIC may be defined to be the Art or Faculty of Speaking and Writing with elegance and dignity, in order to inſtruct, perſuade, and pleaſe. It is the buſineſs of Grammar to teach plainneſs and propriety, and of Rhetoric, to raiſe upon theſe foundations the graces of Tropes and Figures.

Tropes alter and affect ſingle words; Figures affect and enliven whole ſentences.

OF TROPES.

I.

A METAPHOR is a Trope, by which we put a ſtrange word for a proper word, on account of its reſemblance and relation to it. All Tropes are, in ſtrict language, Metaphors, or Tranſlations; yet this is more peculiarly called ſo, for its conſtant uſe and peculiar beauty. It poſſeſſes the

force and illuſtration of a Compariſon, without the ſigns or form of it. Virgil thus briefly characteriſes the irreſiſtible Spirit of the Scipios,

" - - - - duo fulmina belli,
Scipiadas."

And Homer has often the beautiful phraſe of

" - - - - 'οζυν 'Αρηϊ."

Of all the objects of ſenſe, from which Metaphors are derived, the objects of ſight will be the moſt definite and lively, and make the Metaphors derived from them proportionably expreſſive. Pindar ſpeaks of his own verſes, as of arrows in a quiver,

" - - - - πολλα μοι ὑπ' ἀγκω-
" -νος ὠκεα βελη
" 'Ενδον ἐντι φαρετρας
" Φωναντα συνετοισιν."

Plato, in his Timæus, ſays of the mind,

" ὁτι τον νεν ὁ θεος φως ἀνηψεν ἐν τη ψυχη—"

not unlike the expreſſion of Scripture, " The " ſpirit of man is the candle of the Lord."

Metaphors

Hinc quo Troianus fluctuat aestus

Virgil.

Metaphors are peculiarly of uſe to exalt a Subject that is mean, and to enliven one that might be tedious. Didactic writers occaſionally introduce them for that purpoſe. You find Virgil in his Georgics every where beſtowing life and ſenſation upon the ordinary objects of Huſbandry:

Of trees he ſays, Exuerint ſylveſtrem animum—
Of ſowing—ſpem credere terræ—
Of the corn-field—læta ſeges.

Metaphorical Diction is very well fitted to arrogant or impaſſioned ſpeeches, becauſe the mind, which is actuated by great ideas or violent emotions, is ſeldom content with the ordinary forms of ſpeech.

Hercules, in the Trachiniæ of Sophocles, thus exclaims under the anguiſh occaſioned by the poiſoned Shirt—

" Ω 'ναξ 'Αιδη, δεξαι μ',
" ----ἐγκαταασκηψον βελος
" Πατερ κεραυνε· δαινυται γαρ αὐ παλιν,
" 'Ηνθηκεν, ἐζωρμηκεν."

So Macduff, in the Macbeth of Shakeſpear, when

he is informed of the murder of his Wife and Children—

" Did you ſay all? what all? oh! Hell-kite, all?
" What all my pretty Chickens, and their Dam,
" At one fell ſwoop?"

II.

ALLEGORY is a continuation of Metaphors through the ſame ſentence or diſcourſe, as in the following inſtance,

" Πολις γαρ, ὡσπερ κ' αὐτος ἐισορας, ἀγαν
" Ἠδη σαλευει, κἀνακκφισαι καρα
" Βυθων ἐτ' οὐχ οἱα τε φοινιξ σαλα."

SOPHOCLES in ŒDIP.

And in the fourteenth ode of the firſt book of Horace, who addreſſes the Republic under the name of a Ship—

" O Navis, referent in mare te novi
" Fluctus. O quid agis? Fortiter occupa
" Portum, &c."

The

Continuare tropos Allegoria adsolet: absq
Et Cerere & Bacho Venus algeb-
Hujus generis est totum Canti-
-cum Salamonis; ubi amor
Dei erga Ecclesiam suam,
perpetuæ verborum, vulgaris a-
-mores redolentium, series, exhi-
-bitur.

Alta Metonymia imponit nova nomina rebus.

The uſe of Allegory is to convey our meaning under diſguiſed terms, when it may not be ſeaſonable or effectual to ſpeak plainly. Apologue or Fable, which is Allegory, probably had its origin from ſuch motives. But this Trope is employed for the purpoſes of magnificence and elegance, to raiſe wonder, and gratify curioſity, as in Spenſer's Fairy Queen, and the Poetry of Collins.

There is an error, which is often fallen into, of not preſerving the Allegory, with which the ſentence began, and of mixing it with other Metaphors, as in the following paſſage from Shakeſpear:

" Whether 'tis nobler in the mind, to ſuffer
" The ſlings and arrows of outrageous Fortune,
" Or to take arms againſt a ſea of troubles,
" And, by oppoſing, end them."

III.

METONYMY is a Trope, whereby one name is put for another, which it may properly ſtand for, by reaſon of the near relation or mutual dependence there is between both—

as, when the Inventor or Author is put for the thing itſelf,

" Σπλαγχνα δ' αὖρ' ἐμπειρικὸς ὑπερεχον Ἡφαιστοιο."

HOMER.

The original ſubſtance or matter for the thing compoſed from it,

" - - - - - - - nautica pinus." VIRG.

The effect for the cauſe,

" Pallida Mors, &c." HOR.

The Poſſeſſor for the thing poſſeſſed,

" - - - - - - - - - proximus ardet
" Ucalegon." VIRG.

Of this ſort is that ſtrong expreſſion of Antony, over Cæſar's dead body, in Shakeſpear—

" - - - what weep you, when you but behold
" Our Cæſar's veſture wounded?"

We may alſo refer to this claſs of Tropes the following, from Milton:

" Which way I fly is Hell, myſelf am Hell."

PAR. L.

IV. SYNEC-

Post septem Luces &c.

In sudore faciei tuæ Script.

Ἐξῆλθε Μωσεῦς καὶ τῶν προφητῶν
Luc.

As pro munimo.

Duo sideri teneam Bestem
Virg.

Reis imponit honorem. Virg.

Ego sum Resurrectio et Vita
Johan.

Ic per quem omnes resurgunt.

Confundit totum cum parte Synecdoche

IV.

SYNECDOCHE puts the name of the [1] whole for a part, or of a [2] part for the whole; [3] a general for a particular of the same kind, or a [4] particular for a general. By this Trope a [5] round and certain number is often used for an uncertain one; the [6] Plural Number for the Singular, and the [7] Singular for the Plural.

[1] "Μοψ῝ ἀμβασε ϛρατον
"Προφρων." PIND. PYTH. 4.

[2] "- - - - - - - - - Thoſe white flakes
"Did challenge pity of them." SHAKESP. LEAR.

[3] "- - - - - - - - - capiti cane talia demens
"Dardanio." VIRG. ÆN.

[4] "Tu regere imperio populos, Romane, me-
"mento." ÆN.

[5] "- - - - - - - - - Catienis mille ducentis,
"Mater, te appello, clamantibus." HOR.

[6] "- - - - - - - - - vos aræ, enſeſque nefandi,
"Quos fugi, vittæque deûm, quas hoſtia geſſi."
VIRG. ÆN.

[7] - - - ἑξοτε.

" _ _ _ _ _ _ _ _ _ ἔξοτε λευκὴν ἐγω
" Τὴνδ' ἐκ μελαινης ἀμφιβαλλομαι τριχα."

SOPH. ANTI.

V.

HYPERBOLE is a Trope that goes beyond the bounds of ſtrict truth, in repreſenting things greater or leſs, better or worſe, than they really are, to raiſe admiration or love, fear or contempt.

Thus Homer ſpeaks of diſcord, which he perſoniſies —

" Οὐρανῳ ἐσηριξε καρη, και ἐπι χθονι βαινει."

Virgil's deſcription of the Heroine Camilla is highly hyperbolical.

" Illa vel intactæ ſegetis per ſumma volaret
" Gramina, &c."

The following is very beautiful, from Shakeſpear.

" _ _ _ _ _ _ _ _ _ _ _ _ _ _ _ when he ſpeaks,
" The Air, a charter'd libertine, is ſtill."

HENRY 5.

As

Ethnicans Augens vel excedit Hyperbole verum.

Hyperbole est vel Meiosis sive Tapei-
-nosis; vel Auxesis -

Contrà quam sentit solet Stronius joca-

As this Trope is alſo uſed to excite contempt, by extravagantly diminiſhing the conſequence of an object, I will add an example from Pope;

" Let Sporus tremble—What? that thing of ſilk,
" Sporus, that mere white curd of Aſſes' milk?
" Yet, let me flap this bug with gilded wings,
" This painted child of dirt, that ſtinks and ſtings."

PROL. to SAT.

And Cicero, in Piſonem.

Quid ceſſat hic homullus, ex argillâ et luto fictus?

The *Sidera lambit* of Virgil is a proof, among many others, that may be adduced even from judicious Authors, of the danger there is of out-ſtepping the modeſty of ſenſe and nature in the uſe of this Trope.

VI.

IRONY is a Trope whereby the contrary is expreſſed to what is meant, to give the real meaning a more pointed efficacy.

The following paſſage, from Livy, is peculiarly forcible; I, lictor,

" I, lictor, colliga manus, quæ paulo ante arma-
" tæ imperium populo Romano pepererunt. I, ca-
" put obnube liberatoris hujus urbis; arbori infelici
" ſuſpende; verbera vel intra pomœrium, modò in-
" tra illa pila et ſpolia hoſtium; vel extra pomœ-
" rium, modo intra ſepulcra Curiatiorum."

Juvenal, to ſhew the end and vanity of human glory, thus cloſes his deſcription of the reſtleſs Annibal;

" - - - - I, demens, et ſævas curre per Alpes,
" Ut pueris placeas, et declamatio fias."

When a dying, or dead perſon is inſulted with Ironical ſeverity, it is called a Sarcaſm, as in this example, from Shakeſpear;

" What! will the aſpiring blood of Lancaſter
" Sink in the ground? I thought it wou'd have
" mounted."

It is the ſarcaſtic language of the Duke of Gloſter over Henry, whom he had juſt murdered.

CATA-

VII.

CATACHRESIS is a bold Trope, which borrows the name of one thing to expreſs another, which either has no proper name of its own, or, if it has, the borrowed name is more ſurpriſing and acceptable by its boldneſs and novelty.

Pindar abounds with this licentious mode of expreſſion more than any other writer—Addreſſing the Lyre, with uncommon ſublimity, he proceeds—

" Και τον αἰχματαν κεραυνον σβεννυεις
" Ἀενναε πυρος· ἐυδει ἀνα σκαπτῳ Διος αιετος.
" - - - - - - - - - - κελαινω-
" πιν δ' ἐπι οἱ νεφελαν
" Ἀγκυλῳ κρατι, βλεφαρων
" Ἁδυ κλαϊζρον, κατεχευας." PYTH. OD.

In the 6th of his Olympic Odes he deſcribes, in very ſtrong and beautiful language, the birth of the hero Jamus, who is concealed like Moſes, in reeds and bulruſhes, upon the banks of a river;

" - - - - - ἰων ξανθαισι και παμπορφυροις

"Ακτισι

" Ἀκτισι βεβρεγμενος ἀβρον
Σωμα."

In modern authors there cannot be found better examples of this Trope than the two following, from Milton and Shakeſpear. The grandeur of the one, and the beauty of the other are incomparable.

" - - - - - Down thither prone in flight
" He ſpeeds, and thro' the vaſt ethereal ſky
" Sails between worlds and worlds."

PAR. L. of the DESCENT of RAPHAEL.

And,

" How ſweet the moonlight ſleeps upon this bank!"

MERCH. of VENICE.

OF FIGURES.

A Figure is a manner of ſpeaking different from the ordinary and plain way, and more emphatical, expreſſing a Paſſion, or containing a Beauty.

I. EXCLA-

I.

EXCLAMATION is a Figure, that expreſſes the breaking out and vehemence of any Paſſion. Some Figures are the proper language of ſome particular paſſions; but this expreſſes them all.

Philoctetes thus addreſſes the objects of Nature about him, in a ſeries of paſſionate exclamations, upon the loſs of the Bow and Arrows, bequeathed to him by Hercules.

" Ὦ κοιλας πετρας γυαλον,
" - - - - - - - ὡς
" σ' ἐκ ἐμελλον ἀρ' ὡ ταλας
" Λειψειν ἀδεποτ', ἀλλα μοι
" Και θνησκοντι συνοισῃ.
" Ὤμοι, μοι, μοι,
" Ὦ πληρεσαλον ἀυλιον
" Λυπας τας ἀπ' ἐμε ταλαν'—
" - Οἰμοι, μοι' και πε πολιας
" Ποδε θινος ἐφημενος
" Γελᾳ με, χερι παλλων
" Ταν ἐμαν μελεε τροφαν,
" Ταν ἀδεις ποτ' ἐβασασεν·
" Ὦ τοξον φιλον,

" Η πε

" Ἦ πᾳ ἐλεεινον ὁρας, φρενας ἐι τινας
" Ἰσχεις
- - - - - - - - - - - - - - -
" Ὦ πταναι θηρες, χαροπωντ'
" Ἐθνη θηρων ἀς ὁδ' ἐχει
" Χωρος ἐρεσιβωτας,
" Φυγᾳ μ' ἐκετ' ἀπ ἀυλιων
" Πελατ' "

" O Woods, O Fountains, Hillocks, Dales, and
" Bow'rs!
" With other echo late I taught your ſhades
" To anſwer, and reſound far other ſong."

MIL. PAR. L.

II.

EPANORTHOSIS, or Correction, is a Figure whereby a Man earneſtly recalls what he hath ſaid: or, when what has been ſaid, appears too little, or imperfectly ſaid, he ſtrengthens the expreſſion, and enlarges the thought. Of the firſt, take this inſtance—

" Filium unicum adoleſcentulum habeo: ah,
" quid dixi, habere me? imo habui, Chreme;
" nunc

" nunc habeam, necne, incertum eſt." TER. HEAUT.

And the pathetic ſpeech of Dido—

" - - - - - - - - - - Proh Jupiter! ibit
" Hic (ait) et noſtris illuſerit advena regnis?
" Ferte citi flammas, date vela, impellite remos.
" Quid loquor? aut ubi ſum? quæ mentem inſania
" mutat?
" Infelix Dido, nunc te fata impia tangunt." ÆN. 4.

Of the latter, this—

" Quæ Charybdis tam vorax? Charybdim dico?
" Quæ, ſi fuit, fuit animal unum. Oceanus me-
" dius fidius vix videtur tot res, tam diſſipatas, tam
" diſtantibus in locis poſitas, tam cito abſorbere
" potuiſſe." CICERO, 2 PHIL.

III.

APOSIOPESIS, or Suppreſſion, is uſed when the emotion of the Speaker is ſuppoſed to be ſo violent that he cannot utter all his meaning, and leaves the Sentence incomplete; as, when Neptune chides the winds for diſturbing his realms without his leave,

Quos

" Quos ego—Sed motos præſtat componere fluctus."

Or when Simo, in the Andrian of Terence, full of grief and indignation, has only power to vent part of his invective,

" Quid ais, omnium ?"

Somewhat ſimilar to it is the Figure of OMISSION. But this has its origin in deſign and the art of the Orator, when he wiſhes not to leave unmentioned what, however, he profeſſes to paſs over.

" Iſte cives Romanos ? at nullis inimicior, aut " infeſtior fuit. Mitto vincula, mitto carcerem, " mitto verbera, mitto ſecures ; crucem denique " illam prætermitto, quam civibus Romanis teſtem " humanitatis in eos ac benevolentiæ ſuæ voluit " eſſe."

CICERO in VERREM.

The Orator ſometimes forbears to mention explicitly, what he means to aggravate by indefinitely adverting to it.

" Μήτηρ μεν ὑπηρχε πολιτις, πατηρ δ' ἀκ ἐρω πoθεν."

DEMOSTHENES.

Not

Not unlike is the anſwer of the Witches to Macbeth, who aſks them, what it is they do.—

" A deed without a name."

The effect, which this Figure propoſes to itſelf, agrees with the remark of Tacitus, " Omne igno-
" tum pro magnifico eſt."

IV.

APOSTROPHE is a Figure expreſſive of ſome ſtrong emotion, that prompts the ſpeaker or writer to turn from the ordinary forms of language and ſentiment, to appeal to ſomething about him, by which he endeavours to intereſt Men and Things in his behalf.

Such is the invocation of Cicero, pro Milone:

" Vos enim jam Albani tumuli atque luci, vos,
" inquam, imploro atque obteſtor, voſque Alba-
" norum obrutæ aræ, quas ille præceps amentiâ,
" cæſis proſtratiſque ſanctiſſimis lucis, ſubſtruc-
" tionum inſanis molibus oppreſſerat."

To which I will ſubjoin, at full length, a moſt beautiful and pathetic paſſage from the ſame Orator, in Verrem:

" Cædebatur virgis in medio foro Meſſanæ civis " Romanus, Judices, cum interea nullus gemitus, " nulla vox iſtius miſeri inter dolorem crepitumque " plagarum audiebatur, niſi hæc, Civis Romanus " ſum. Hâc ſe commemoratione civitatis omnia " verbera depulſurum, cruciatumque a corpore " dejecturum arbitrabatur: is non modo hoc non " perfecit, ut virgarum vim deprecaretur, ſed cum " imploraret ſæpius, uſurparetque nomen civitatis, " crux, crux, inquam, infelici et ærumnoſo, qui " nunquam, iſtam poteſtatem viderat, comparaba- " tur—O nomen dulce libertatis: O jus eximium " noſtræ civitatis: O lex Porcia, legeſque Sem- " proniæ: O graviter deſiderata, et aliquando " reddita plebi Romanæ Tribunitia poteſtas: huc- " cine tandem omnia reciderunt?"

Add to this, an example of ſuperior pathos and beauty, from Milton's Paradiſe Regained:

" - - - - - - either tropic now

" 'Gan

" 'Gan thunder, and both ends of heav'n, the clouds
" From many a horrid riſt abortive pour'd
" Fierce rain with light'ning mix'd, water with fire
" In ruin reconcil'd; nor ſlept the winds
" Within their ſtony caves, but ruſh'd abroad
" From the four hinges of the world, and fell
" On the vex'd wilderneſs, whoſe talleſt pines,
" Though rooted deep as high, and ſturdieſt oaks,
" Bow'd their ſtiff necks, laden with ſtormy blaſts,
" Or torn up ſheer: ill waſt thou ſhrouded then,
" O patient Son of God; yet only ſtood'ſt
" Unſhaken."

V.

EROTESIS, or Interrogation, is a change from a cool deſcription or reflection to an animated dialogue with the reader, hearer, or adverſary.

" Ἦ βαλεσθε, εἰπε μοι, περιιονλες ἀλληλων
" πυνθανεσθαι, λεγεται τι καινον; τι γαρ ἀν
" γενοιτο καινοτερον, ἡ Μακεδων ἀνηρ καταπολε-
" μων την Ἑλλαδα; τεθνηκε Φιλιππος; ἀ μα

" Δι', ἀλλ' ἀσθενει· τιδ' ὑμιν διαφερει; και
" γαρ, ἀν ἑτῳ τι παθη, ταχεως ὑμεις ἑτερον
" Φιλιππον ποιησετε."

DEMOSTHENES.

It is more often in the form of vehement expoſtulation, as in the abrupt beginning of Cicero's firſt oration againſt Catiline,

" Quouſque tandem abutêre, Catilina, patientiâ
" noſtrâ?"

and in Scipio's ſpeech to his mutinous ſoldiers

" Quos, nec quo nomine quidem appellare de-
" beam, ſcio. Cives? qui a patria veſtrâ deſciviſtis:
" an milites? qui imperium auſpiciumque abnu-
" iſtis, ſacramenti religionem rupiſtis: Hoſtes?
" corpora, ora, veſtitum, habitum, civium agnoſco:
" facta, dicta, conſilia, animos hoſtium video."

LIVY.

VI.

When an Orator anticipates objections that may be made againſt him, the Figure is called PROLEPSIS,

LEPSIS, or Prevention. It is thus that Marius, in Salluſt, produces the objections of the Patricians againſt his appointment in the Jugurthine war:

" Non poſſum, fidei cauſâ, imagines neque tri-
" umphos, aut conſulatus majorum meorum oſten-
" tare: at, ſi res poſtulet, haſtas, vexillum, pha-
" leras, alia dona militaria, præterea cicatrices
" adverſo corpore.—Non ſunt compoſita verba
" mea. Parum id facio. Ipſa ſe virtus ſatis
" oſtendit, &c. Neque literas Græcas didici:
" parum placebat eas diſcere, quippe quæ ad vir-
" tutem doctoribus nihil profuerunt."

When Cicero has deſcanted, in very ſtrong language, of the difficulties which Cæcilius would meet with, if he undertook the accuſation of Verres, and of the great requiſites for ſuch an office, he pertinently adds,

" Fortaſſe dices, Quid? ergo hæc in te ſunt
" omnia? Utinam quidem eſſent: veruntamen,
" ut eſſe poſſent, magno ſtudio mihi a pueritiâ eſt
" elaboratum."

VII.

VII.

EPITROPE, or Conceſſion, allows ſomething, that yet might bear diſpute. It is favourable in the beginning, but ſevere in the cloſe; as in the following example, from Cicero pro Flacco.

" Tribuo Græcis literas, do multarum artium " diſciplinam: non adimo ſermonis leporem, in- " geniorum acumen, dicendi copiam; denique, " etiam ſi qua ſibi alia ſumunt, non repugno: te- " ſtimoniorum religionem et fidem nunquam iſta " natio coluit."

And in Cato's harangue againſt the complotters in Catiline's Conſpiracy.

" Verum parcite dignitati Lentuli, ſi ipſe pudi- " citiæ, ſi famæ ſuæ, &c. pepercit. Ignoſcite " Cethegi adoleſcentiæ, niſi iterum jam patriæ " bellum fecit."

Sometimes it is uſed as the ſtyle of Deſpair;

" I, ſequere Italiam ventis, pete regna per undas."

VIRG.

Sannio,

Sannio, in the Adelphi of Terence, with a ſort of pleaſant obſequiouſneſs, gives up every pretenſion to character, to ſecure his perſon;

" Leno ſum, fateor, pernicies communis ado-
" leſcentium, perjurus, peſtis: tamen tibi a me
" nulla eſt orta injuria."

VIII.

REPETITION is a Figure, which, for the ſake of elegance or emphaſis, repeats either the ſame word, or the ſame ſenſe in different words. Under this may be included many others, which Rhetoricians have uſually honoured with diſtinct names, though they are not eſſentially different.

Sometimes the ſame word is repeated at the beginning of a ſentence, as,

" Excitate, excitate eum, ſi poteſtis, ab inferis."
CICERO PRO MIL.

Or at the beginning of ſeveral clauſes of a ſentence, as,

" Ter conatus ibi collo dare brachia circum;
" Ter fruſtra comprenſa manus effugit imago."
VIRG.

The

The Repetition ſometimes happens at the concluſion of ſentences, or of the different members of a ſentence, as,

" Doletis tres exercitus P. R. interfectos: in-
" terfecit Antonius. Deſideratis clariſſimos cives:
" eos quoque eripuit vobis Antonius. Auctoritas
" hujus ordinis afflicta eſt: afflixit Antonius.

Cic. Phil. 2.

And

" - - - - - - I fled, and cry'd out Death;
" Hell trembled at the hideous name, and ſigh'd
" From all her caves, and back reſounded Death."

Or the concluding word of one ſentence is the firſt in the ſucceeding, as,

" Hic tamen vivit. Vivit? imo vero etiam
" in ſenatum venit."

Cic. in Cat.

In ſome inſtances, the Repetition extends to whole ſentences, but they ought to be peculiarly ſignificant or beautiful;

" Was I deceiv'd, or did a ſable cloud

" Turn

Sweet is the breath &c.

" Turn forth her ſilver lining on the night?
" I did not err: there does a ſable cloud
" Turn forth her ſilver lining on the night.

MIL. COM.

Repetitions have a good effect, when ſomething unexpected is introduced at the cloſe, or ſome happy turn is given to the whole, as,

" Ἁδυ μεν ἁ μισχ☉ γαρυεται, ἁδυ δε χἁ βως·
" Ἁδυ δε χἁ συριγξ, χω βωκολ☉—ἁδυ δε κη-
" γων."

THEOCR.

Milton has imitated and improved this paſſage, in an exquiſite and well-known ſpeech, with which Eve addreſſes Adam.

There is a very beautiful fragment of Euripides, that may not improperly be introduced here;

" Γυναι, φιλον μεν φεγγ☉ ἡλιϰ τοδε,
" Καλον δε ποιʃϵ χευμ' ἰδειν ἐυηνεμον,
" Γη τ' ἠρινον θαλλϵσα, πλϵσιον θ' ὑδωρ,
" Πολλων τ' ἐπαινον ἐʃι μοι λεξαι καλων.
" Ἀλλ' ϵἰδεν ϵἰτω λαμπρον, ϵἰδ' ἰδειν καλον,

" Ὡς

" Ὡς τοις ἀπαισι και πωθῳ δεδηγμενοις
" Παιδων νεογνων ἐν δομοις ἰδειν φαος."

IX.

PERIPHRASIS, or Circumlocution, uſes more, and ſometimes leſs plain words, to avoid ſome inconvenience, or for the greater variety and ornament.

As an example of the firſt, is a ſcene of Shakeſpeare's King John, who is labouring with the guilty purpoſe of murdering Arthur, and hardly dares diſcloſe it;

" - - - - - - - If the midnight bell
" Did with his iron tongue and brazen mouth
" Sound one unto the drowſy race of night;
" If this ſame were a church-yard, where we
" ſtand,
" And thou poſſeſſed of a thouſand wrongs, &c.
" I would into thy boſom pour my thoughts- - -
" - - - - - - - - - - - - - throw thine eye
" On yon young boy: - - - - - - -
" He is a very ſerpent in my way,

" And

" And whereſoe'er this foot of mine doth tread,
" He lies before me. Doſt thou underſtand me?
" Thou art his keeper."

Plato, in the beginning of his Menexenus, ſoftens the harſhneſs of the words Death and Funeral, in this manner;

" Ἐργῳ μεν ἡμιν οἰδ' ἐχεσι τα προσηκοντα
" σφισιν αὐτοις, ὡν τυχοντες πορευονται την ἐιμαρ-
" μενην πορειαν· προπεμφθεντες κοινη μεν ἀπο
" της πολεως, ἰδια δε ἑκαστος ἀπο των προσηκοντων."

The Roman Orator diſplays great art and addreſs in that part of his defence of Milo, when he has to mention the murder of Clodius, and at the ſame time to remove the odium from his friend;

" Fecerunt id ſervi Milonis, neque imperante,
" neque ſciente, neque præſente domino, quod
" ſuos quiſque ſervos in tali re facere voluiſſet."

PRO MILONE.

Poets and Orators abound with Circumlocutions of the ornamental kind, as,

" συ δε

" - - - - - - - - - - - - - - - συ δε
" Τεμυσα κρατ@ βοτρυχων ἀκρας φοβας."

SOPH. ELEC.

" Tempus erat, quo prima quies mortalibus ægris
" Incipit, et dono divûm gratiſſima ſerpit."

VIRG. ÆN.

" Juſt then return'd at ſhut of ev'ning flow'rs."

MILT. PAR. L.

X.

AMPLIFICATION, under which I include Climax or Gradation, is, when all the members of a ſentence are artfully connected, and the ſenſe continues through each, till the period is vigorouſly and emphatically cloſed, as,

" Χαλεπον το μη φιλησαι,
" Χαλεπον δε και φιλησαι·
" Χαλεπωτερον δε παντων
" Απολυγχανειν φιλοντα."

Horace thus exalts the character of the honeſt and ſteady man, by an increaſing ſeries of noble reflections; " Juſtum

" Juſtum ac tenacem propoſiti virum
" Non civium ardor prava jubentium,
" Non vultus inſtantis tyranni
" Mente quatit ſolidâ, neque Auſter
" Dux inquieti turbidus Adriæ,
" Nec fulminantis magna Jovis manus;
" Si fractus illabatur orbis,
" Impavidum ferient ruinæ."

Add to this, what are ſtrictly examples of the Climax;

" Quid enim, per Deos immortales, poteſt " Reip. prodeſſe noſtra legatio? prodeſſe dico? " quid ſi etiam obſutura eſt? obſutura dico? quid " ſi etiam nocuit?"

Cic. Phil. 12.

And

" Her fate is whiſper'd by the gentle breeze,
" And told in ſighs to all the trembling trees;
" The trembling trees in ev'ry plain and wood
" Her fate remurmur to the ſilver flood,
" The ſilver flood, ſo lately calm, appears
" Swell'd

" Swell'd with new paſſion, and o'erflows with
" tears;
" The winds, and trees, and floods, her death de-
[plore;
" Daphne, our grief, our glory, now no more."

POPE'S PAST.

XI.

When haſte or eagerneſs of paſſion is repreſented, the copulatives or connecting particles are omitted by the Figure ASYNDETON, as in this celebrated paſſage from Demoſthenes, in his Oration againſt Midias;

" Πολλα γαρ ἀν ποιησειεν ὁ τυπτων, ὡν ὁ
" παθων ἑνια ἐδ' ἀν ἀπαγγειλαι δυναιτο ἑτερῳ, τῳ
" σχηματι, τῳ βλεμματι, τῃ φωνῃ, ὁταν ὡς ὑβρι-
" ζων, ὁταν ὡς ἐχθρος, ὁταν κονδυλοις, ὁταν ἐπι
" κορρης· ταυτα κινει, ταυτα παροξυνει ἀνθρωπους
" ἀηθεις ὁντας τα προπηλακιζεσθαι. ἐδεις, ταυτα
" ἀπαγγελλων, δυναιτο το δεινον παρασησαι."

Salluſt very excellently deſcribes the rout of the Moors, in theſe words;

" Tum

" Tum ſpectaculum horribile in campis patenti-
" tibus: ſequi, fugere, occidi, capi."

XII.

The contrary to this Figure is called POLYSYNDETON, when many copulatives are introduced into a ſentence, as in this example;

" Neque privati quicquam, neque publici, neque
" profani, neque ſacri in Siciliâ reliquiſſe."

CIC. IN VERREM.

And this from Livy, who is deſcribing the effects which the luxuries of Capua had upon the veteran ſoldiers of Annibal;

" Somnus enim, et vinum, et epulæ, et ſcorta,
" balneaque, et otium, conſuetudine in dies blan-
" dius, ita enervaverunt corpora animoſque, ut
" magis deinde præteritæ victoriæ eos, quam præ-
" ſentes tutarentur vires.

XIII.

OPPOSITION, or Antitheſis, is a Figure whereby

by things very different or contrary are compared, or ſo placed, as to illuſtrate each other. The contraſt which Virgil has drawn between the general tranquility of Nature, of Beaſts, Birds, Seas, and Winds, in the middle of a calm night, and the tumultuous diſquietude of Dido's breaſt, who is deprived of the common privilege, is pathetic and beautiful.

But the original merit of it is due to Apollonius, the author of the Argonautics:

" - - - - - - ὑπνοιο δε και τις ὀδιτης,
" Ἠδη και πυλαωρος ἐελδετο· και τινα παιδων
" Μητερα τεθνειωτων ἀδινον περι κωμᾳ ἐκαλυπτεν.
" Οὐδε κυνων ὑλακη ἐτ' ἀνα πτολιν, ἠ θροος ἠεν
" Ἠχηεις· σιγη δε μελαινομενην ἐχεν ὀρφνην.
" Ἀλλα μαλ' ἐ Μηδειαν ἐπι γλυκερῳ λαβεν
[ὑπνῳ."

The invocation of Sleep by Henry the fourth, in Shakeſpeare, is ſtrong and picturesque. The Oppoſition is delineated with leſs art and regularity, but with equal expreſſion.

The

The contrasted circumstances of Pomp and Rustic Happiness, in Virgil's 2d Georgic, are selected happily, and adorned with a suitable harmony of verse. But as these passages are too long to cite, let it suffice to give an example of Verbal Antithesis, from Cicero in Catilinam.

" Ex hac parte pudor pugnat, illinc petulantia, " hinc pudicitia, illinc stuprum; hinc fides, illinc " fraudatio; hinc pietas, illinc scelus, &c."

XIV.

COMPARISON brings together things, which are different in their nature, but which have some accidental relation or resemblance. It relieves and strengthens a discourse, by introducing new and agreeable images to the reader.

Examples from Homer:

" - - - - - - - - - - - - ἠρχε δ' ἀρ' Ἕκτωρ
" Ἀνδράσι μερμαώς· ὀλοοιτρόχῳ ὡς ἀπὸ πέτρης,
" Ὅντε κατὰ σπιδιῆνος ποταμὸν χειμάρροος ὥσε,
" Ῥηξας ἀσπέλῳ ὁμβρῳ ἀναδενδεα ἐχμαλὰ πέτρης,
" Ὑψι τ' ἀναθρωσκων πεδιοιο δε θ' ὑπ' ἀυλιξ

" Τλη· ὁδ' ἀσφαλεως θεει ἐμπεδον, ὑφ' ἀν ἱκηλαι
" Ἰσοπεδον, τοτε δ' ἐτι κυλινδεται, ἐσσυμενῳ περ."

Hom. Il. 13.

In the 4th Iliad, there is this exquiſite Simile, when Minerva turns aſide the arrow from Menelaus;

" Ἡ δε τοσον μεν ἐεργεν ἀπο χροος· ὡς ὁτε μητης
" Παιδος ἐεργει μυιαν, ὁθ' ἡδεϊ λεξατο ὑπνῳ."

See alſo Il. ii. 87; iv. 141, 275, 422, 451, 482; viii. 555; xvi. 297.

From Virgil, Georg. iv. 510.

" Qualis populeâ mœrens Philomela ſub umbrâ
" Amiſſos queritur fœtus, quos durus arator
" Obſervans nido implumes detraxit; at illa
" Flet noctem, ramoque ſedens miſerabile carmen
" Integrat, et mœſtis late loca queſtibus implet."

See alſo Æn. ii. 626; viii. 22; and xi. 68.

Add to theſe, from Shakeſpeare:

" - - - - - - - - - they are as gentle,
" As zephyrs blowing below the violet,
" Not wagging his ſweet head; and yet, as rough,
" Their royal blood enchaf'd, as the rud'ſt wind,

" That

" That by the top doth take the mountain-pine,
" And make him ſtoop to th' vale."

CYMBELINE.

And in the Merchant of Venice:

" How far that little candle throws his beams!
" So ſhines a good deed in this naughty world."

See alſo in the TWELFTH NIGHT, two beautiful Compariſons.

From Milton, Par. Loſt, B. i.

" - - - - - - - He (Satan) above the reſt,
" In ſhape and geſture proudly eminent,
" Stood like a tower; his form had not yet loſt
" All her original brightneſs, nor appear'd
" Leſs than Archangel ruin'd - - - - - -
" - - - - - - - - - as when the ſun new riſen
" Looks through the horizontal miſty air,
" Shorn of his beams, or from behind the moon
" In dim eclipſe diſaſtrous twilight ſheds
" On half the nations, and with fear of change
" Perplexes monarchs - - - - - - - "

See alſo B. i. 612; ii. 428.

And again, he compares the fallen angels,

" - - - - - - - - - - as when heav'n's fire
" Hath ſcath'd the foreſt oaks, or mountain pines,
" With ſinged top their ſtately growth tho' bare
" Stands on the blaſted heath - - - - - -"

XV.

HYPOTYPOSIS, or lively Deſcription, is a repreſentation of things diſtant and unſeen, in ſuch vivid colours, that they are made to appear as if preſent to the auditor or reader.

" - - - ὑπολαμβανετε ὁραν ἐπι τα βηματος, ἃ
" νυν ἐγκως ἐγω λεγω, ἀντιπαρατεταγμενας
" ὡρος την τατων ἀσελγειαν, τας της πολεως
" ἐνεργελας· Σολωνα μεν, τοις καλλιστοις νομοις
" κοσμησαντα δημοκρατιαν, &c. Ἀριστειδην δε
" τον τας φορας ταξαντα τοις Ἑλλησιν—ἐπερω-
" τωντα, ἐι ἐκ ἀισχυνεσθε, &c. Θεμιστοκλεα δε,
" και τας ἐν Μαραθωνι τελευτησαντας, και τας
" ἐν Πλαταιαις, και ἀυτας τας ταφας ἐκ ἀν ὀι-
" εσθε ἀνασεναξαι, ἐι ὁ μετα των βαρβαρων
" ὁμολογων τοις Ἑλλησιν ἀντιπραξαι σεφανω-
" θησεται;

ÆSCHINES contra CTES.

" Nonne

" Nonne vides, cum præcipiti certamine campum
" Corripuere, ruuntque effuſi carcere currus,
" Cum ſpes arrectæ juvenum, exultantiaque haurit
" Corda pavor pulſans? illi inſtant verbere torto,
" Et proni dant lora: volat vi fervidus axis.
" Jamque humiles, jamque elati ſublime, videntur
" Aera per vacuum ferri, atque aſſurgere in auras.
" Nec mora, nec requies: at fulvæ nimbus arenæ
" Tollitur: humeſcunt ſpumis, flatuque ſequen-
[tûm."

VIR. GEO. iii.

XVI.

PROSOPOPOEIA perſonifies, or raiſes things inanimate and qualities into living and rational beings.

" - - - - - Λιται ἐισι Διος κϖραι μεγαλοιο,
" Χωλαι τε, ῥυσαι τε, παραβλωπες τ' ὀφθαλμω'
" Αἱ ῥα τε και μετοπισθ' Ατης ἀλεγϖσι κιϖσαι'
" Ἡ δ' Ατη σθεναρη τε και ὠκυπος ἑνεκα πασας
" Πολλον ὑπεκπροθεει, φθανει δε τε, πασαν ἐπ αἱαν
" Βλαπτϖσ' ἀνθρωπϖς· αἱ δ' ἐξακεονται ὀπισσω."

HOM. IL. 9. 498.

The

The imagery of this paſſage is juſt and expreſſive. The following, from Young, is very ſtrongly drawn.

" The ſpirit walks of every day deceaſ'd,
" And ſmiles an angel, or a fury frowns."

By this figure irrational and inanimate natures are made to ſympathize, to feel and expreſs the different emotions of paſſion, as,

" Daphni, tuum Pœnos etiam ingemuiſſe leones
" Interitum, monteſque feri, ſylvæque loquuntur—
" Ipſi lætitia voces ad ſidera jactant
" Intonſi montes, ipſæ jam carmina rupes
" Ipſa ſonant arbuſta."

So in Milton, when Adam eats the forbidden fruit,

" Earth trembled from her entrails, as again
" In pangs, and nature gave a ſecond groan;
" Sky lour'd, and mutt'ring thunder, ſome ſad drops
" Wept, at completing of the mortal ſin
" Original."

See a ſublime example of this figure in the firſt oration againſt Catiline, where Rome is expoſtulating with the Parricide.

XVII.

XVII.

CHANGE of TIME places the thing to be repreſented as now doing, or preſent, and makes us ſpectators rather than hearers or readers. Horace deſcribes the diſaſter with which he had been threatened by the fall of a tree, and the viſit which he muſt then have paid to the realms below, in a vein of true poetry.

" Quam pene furvæ regna Proſerpinæ
" Et judicantem vidimus Æacum,
" Sedeſque diſcretas piorum, et
" Æoliis fidibus querentem
" Sappho puellis de popularibus,
" Et te ſonantem plenius aureo,
" Alcæe, plectro, dura navis,
" Dura fugæ mala, dura belli.
" Utrumque ſacro digna ſilentio
" Mirantur umbræ dicere, ſed magis
" Pugnas et exactos tyrannos
" Denſum humeris bibit aure vulgus."

E. 2. OD. 13

Change of perſon has the ſame forceful effect upon the imagination, witneſs this celebrated paſſage from Virgil.

" Non

---- Non illi quiſquam ſe impune tuliſſet
" Obvius armato, ſeu cum pedes iret in hoſtem,
" Seu ſpumantis equi foderet calcaribus armos.
" Heu miſerande puer! ſi quà fata aſpera rumpas,
" Tu Marcellus eris. Manibus date lilia plenis,
" Purpureos ſpargam flores."

For a further inſtance of this figure, ſee the paſſionate ſpeech of Dido, Æn. 4. 365.

It is further exemplified, when a ſpeech is introduced abruptly without a formal introduction or notice.

" ------- ut duros mille labores—
" Pertulerit. Tu nubigenas, invicte, bimembres
" Hylæumque Pholumque manu, tu Creſſia mactas
" Prodigia."

VIRG. ÆN. 8. 291

The manner of which is imitated by Milton.

" Both turn'd, and under open ſky ador'd
" The God, that made both ſky, air, earth, and
" heav'n,

" Which

" Which they beheld. Thou alſo mad'ſt the night
" Maker omnipotent, and thou the day.

Tranſitions, in ſubject, are when the writer ſeems to deviate from his ſubject, but, in reality, to pleaſe the more by an unexpected illuſtration of it. Horace is, above all others, very happy in the uſe of this figure; many of his beſt odes will ſupply examples of it, particularly Ode 13. B. 2. Ode 35, 27. B. 3. Ode 4. B. 4.

XVIII.

EPIPHONEMA is an inſtructive or lively remark made on ſomething very obſervable, which contains much ſenſe in few words, and is often a kind of inference drawn from the whole of a ſubject, as,

" Tantæ molis erat Romanam condere gentem."

Virgil introduces it, when he enumerates the difficulties, which had ſo long perplexed the firſt founders of the Latin nation, in their voyage to Italy.

Similar

Similar to which is the conciſe rebuke of Abdiel, in Milton.

" - - - - - Fool, not to think, how vain
" Againſt th' Omnipotent to riſe in arms!"

FINIS.

Adagia miscellanea.

A gold Ring in a Swines Snout.
To carry coals to Newcastle.
As rich as an Emperor.
Lincoln was.
He is a wise Child that knows his own father.
More haste the worse speed
To talk to the Winds
To sit down & pill Straws
Scar'd with the waggins of a Leaf
A threefold cord is not easily broken.
What is done cannot be undone.
Silence gives Consent
Now is your time
A goose to a Chicken
Love comes with looking.
I smell a rat.
A Lyar sh^d have a good memory
I'll make you know what you are.

Annulus aureus in nare sulla.
Crocum in Siciliam ferre
Crasso ditior.
Fuimus Troes
Filius sapiens qui patrem suum nôrit
Nimium properans, serius absolvit.
Fluctibus obloqui.
Fluctus numerare.
Frendium crepitus lepores terruit
Funiculus triplex non facile rumpitur
Factum infectum fieri non potest.
Fatentis est Silentium.
Nunc tuum ferrū in igne est.
Elephanti cubitum cornere.
Ex aspectu nascitur amor.
Lupum per simulas video.
Mendacem memorem esse oportet.
Eis te pingam coloribus.